

Basic Authenticity Guidelines for the Vikings Vinland

Revision History:-

- March 2013 by Vikings Vinland Authenticity team, based on existing materials by Warren Cummins.
- May 2017, amendments to reflect changes in the society Authenticity Manual and the wider purpose of this document (and incorporate GL feedback).

Introduction

Background of this Document

This document was originally prepared for members of the Vikings Vinland and guests looking to attend the annual Gimli Viking Village (in Gimli, MB), the notional date line for this event being 900-1000 AD, with a focus on portrayals from mainland Scandinavia, the British Isles, Ireland, Greenland, Iceland and visitors to North America.

However, as our core cultures are more centered on Scandinavia and a wider time frame, this document functions as a summary “at a glance” standard for the Society and Felag Authenticity guides (see source documents). Specific datelines and authenticity guidance may be provided by the event organiser or their Authenticity Lead for events with very different location or dateline needs to those appropriate to the Gimli event, but in the absence of such materials it should be assumed that this document provides the basic guidelines for any Vikings Vinland event.

The Limits of the Document and its Purpose

It would be impossible for any document to be an exhaustive list of everything that is possible within the framework of a single event or the wider society, however it is intended to present what the society looks to portray as the ‘norm’ for such an event. As such items that may be entirely appropriate for a specific cultural presentation may well be discouraged or considered unacceptable for the majority of presentations, where these cases exist members of the society are encouraged to discuss this with the authenticity team.

The best advice we can give is: wherever possible, aim to portray the ordinary rather than extraordinary. It tends to be the case that ‘less is often more’ - a low status presentation with a small number of items is often far more effective than higher status with lots of ‘stuff’ as you can focus money/time/effort on the things that matter. Where an individual wishes to portray a very wealthy individual or alternate culture [i.e. native Irish, Sami (Laplander), Rhos (aka

Rhus/Rus), Byzantine or other neighbouring cultural groups] it should be discussed with the authenticity team during the planning stages. There is a strong desire for participants to demonstrate the usual rather than the unusual, and as such, higher standards will always be applied to 'atypical' presentations (different cultures or high status) and this should generally not be your only costume.

Source Documents

Amongst others, the society authenticity guide, felag authenticity guide and unacceptable items guide are the detailed documents that this document draws on.

- Parent society authenticity manual (March 2015) docs.vikingsonline.org.uk/files/15198
- Parent society unacceptable items docs.vikingsonline.org.uk/files/27855¹
- The Vikings Vinland authenticity manual (provides VV amendments to the above) Vikings Vinland Facebook group also, under <http://www.facebook.com/groups/135272496496809/files/> as “Authenticity Manual – Vikings Vinland.pdf”

Status

It is very important to note that the way you choose to costume yourself has no bearing on your status in the society or how people will treat you on site. When choosing kit please try to be consistent with regards to your culture, status and profession. While it is unlikely that a king would be found doing messy manual work or a low status individual would be acting as a metalworker or trader, there is no reason why you can't 'swap' persona through the day.

The following table may be of help in making decisions about the relative status of choices you may need to make in assembling your costume, it is not meant to be 'exclusive' (i.e. high status individuals are allowed to wear some yellow if they like). Somebody of lower status might reasonably have small amounts of trim or embroidery of a higher status colour than they could otherwise afford.

	<i>Princely Status</i>	<i>Very High</i>	<i>High</i>	<i>Low / Very Low</i>
Colours²	Any period achievable shade including limited amounts of deep purples (from murex) or other exotic dyestuffs known to be available in	Almost any period achievable colour, including deeper blues (from woad), 'forest' greens (from woad over dyed with weld) & rich reds (from madder).	Yellows, Dull or pale Green (from tansy or weld), Mid/pale Reds, Orange, Pale (washed out) Blues	Undyed wools/linens, muted yellows & greens.

¹ Reference copy kept on the Vikings Vinland Facebook group also, under <http://www.facebook.com/groups/135272496496809/files/> as Unacceptable Kit Items.

² Generally speaking linen takes dye poorly when compared with either silk or wool, so if coloured linen garments are used they should be more muted than wool.

	Europe during the period (though probably not entire garments).			
Fibres	Entire garments made from Silk, the finest Wools or Linen.	Garments made from the finest Wools and Linen. Silk restricted to decoration or small garments (such as caps).	Garments made from the finest Wools and Linen. Silk restricted to small amounts of decoration only.	Wool and Linen garments & decoration, no Silk.
Decoration	Large amounts of embroidery, tablet weave, etc are expected (probably involving spun gold)	Embroidery and/or tablet weave strongly encouraged Some spun gold/silver thread may be found in embroidery or tablet weave	Simple embroidery and/or tablet weave encouraged but not essential	No decoration or small amounts of simple decoration (such as lucet, braiding or line of embroidery stitch)
Materials	Larger quantities of Gold	Larger quantities of Silver (0-100's of grams), small quantities of gold items (0-20g i.e. 4-5 dinar pendants) Mercury gilt copper-alloy Ivory	Smaller quantities of Silver (0-50g) Tinned iron, Pewter & bone, larger quantities of copper-alloy	Pewter & bone, small quantities of copper-alloy
Wargear	Any wargear, highly decorated	Steel helmet, Spear(s), Shield. Sword (in scabbard ideally held by baldric), probably mail ³ , possibly single-piece steel helmet (after 1000 AD), possibly broad-axe (generally with mail) Optional Seax or Axe	Steel helmet, Spear(s), Shield. Optional Seax or Axe	None ⁴

³ aka maille or 'chainmail' (chainmail especially is a term coined by the Victorians and perpetuated in D&D), mail tends to be the preferred term in academia

⁴ An individual representing this status might make use of hunting equipment (like a bow or sling) and use a concealed helmet (e.g. a low profile nasal-less steel dome under a hood)

Guides

General notes for the guides (keywords)

Broadly speaking, if everything you are wearing/using is in the ***Ideal/Acceptable*** column you are well on the way to being ready for an advanced kit check (assuming that the items are culturally compatible). There are occasional exceptions to this based on the portrayal being presented; if in doubt look for assistance from the authenticity team.

Items in the ***Permitted (with caveats)*** column might be so for several reasons, such as:

- They may be of dubious authenticity, but not sufficiently so to be considered unacceptable
- They may be based on supposition and not supported directly by evidence from the period/area we represent
- They may be overrepresented in the society and are believed to be rare in the period (i.e. they are authentic but should not be common)
- They may only be appropriate for very specific cultures/roles/status
- They may in some cases be re-enactorisms that are not unacceptable but that have limited/no evidence supporting their use and so should be avoided where alternatives exist.

Generally members should avoid using these items wherever possible and consider them discouraged

Please note:-

- Any item marked with a “(s)” ***could*** be refined further as part of the next major revision of this document as it might best be avoided or carefully considered if acquiring new items. In these cases any of the following is possible:
 - Further specific authenticity guidance may be required to help guide the creation of acceptable items, the authenticity team may require significant time to provide formal guidance in advance of this.
 - It is possible the item may be further refined, including a change of appropriate status or broken into two or more areas
 - It is possible the item may be ‘phased out’ (moved to unacceptable) with a grace period (usually 2 years notice) often with some degree of ‘grandfathering’⁵
- Any unacceptable item marked with “(*)” is discussed in the Parent society unacceptable items document.

⁵ Please note, where grandfathering is used this may require that the specific item be recorded by the FLAT.

The **Unacceptable** column covers items that are not permitted by the basic authenticity standards of the society and should be avoided. There are several reasons why the society may have determined that an item is unacceptable:

- There may be insufficient evidence supporting the practice/item
- There may be some evidence that can be interpreted to support the item but the society has determined that an alternate interpretation is preferred (for consistency)
- There may be some evidence supporting the item/practice but the item is unsafe or may cause harm. There may be some evidence supporting the item/practice but the item looks very modern, e.g. a basket from ikea will always look like it came from ikea and probably be recognised by the public, this can significantly undermine attempts to educate the public through our activities.

It is always accepted that there may be exceptions to any general rule, especially when considering such a wide geographic and temporal period. Where appropriate evidence is provided to support the use of an item that is considered unacceptable this should be brought to the FLATs attention (directly, or through a CAT or your Local AO) to be discussed and considered on a case by case basis to see if either a specific exemption is appropriate⁶, or if new evidence suggests the classification should be revisited.

Caveats

- When considering personal ornamentation (jewellery etc), avoid substitute metals like 'nickel silver', 'german silver' or pewter for objects originally made from precious metals, (e.g. arm-rings and other forms of 'hacksilver' jewellery should be made from silver).
- Linen tends to take dye poorly (when compared to wool) so we should aim for paler shades if wearing dyed linen (or cotton pretending to be linen). This is less true for woad (blue) but as this would be an expensive dyestuff, very deep blues on linen are discouraged.
- Where silk is used, it must be equivalent to the silk fabrics found in the period (and will require research on the part of the user). Despite Constantinople restricting better silks being exported into Europe, the quality of silk available in the period is significantly better than much of the silk on the market today. Silks with slubbing or made from short fibres are not consistent with the finds and so would rule out Fuji, Dupioni and Noil/Tussah/Raw silks. Modern silk weave types such as Satin, Crepe, Georgette, Chiffon, Jacquard and Organza are also discouraged. Other silks, such as Silk Twill, Taffeta, Thai Silk, Habotai or pattern-woven Brocade⁷ **may** be appropriate, but should be investigated on a case-by-case basis by contacting a CAT.
- Objects made from wood should be finished (e.g. planed and/or sanded) to resemble the hewn wood available to the cultures we portray⁸.
 - Modern milling marks, circular saw marks and any engineering stamps must be removed/disguised.
 - Wood should be selected to visually resemble european wood (such as oak, ash or poplar) and appropriate for the task.

⁶ e.g. one member of the society doing a full replication of all objects in a single burial assemblage that contains an otherwise exceptionally uncommon object

⁷ This will only be the case where the brocade is a similar to a period example, brocade silks are likely inappropriate for most presentations within the society due to their scarcity in period..

⁸ For this reason, knots or knot-holes should be avoided (or at least minimised) on wooden surfaces as this would be very difficult to process using period techniques.

- Rivets should not be used to attach pieces of leather together (e.g. belt straps or the halves of a sheath or scabbard) unless directly replicating a period object. Rivets may be used to mount leather to metal, metal to wood and metal to metal.
- Leather should ideally be vegetable tanned or at least be selected to be similar to vegetable tanned appearance. Deeply dyed (especially black) or glossy leather is not appropriate.
 - Fur in the period is a fairly complex subject and prone to misrepresentation, discussion with the FLAT is recommended when considering a project using fur of any type.
 - As the tanning processes used in the period are more aggressive than modern approaches, it is unlikely that faces and paws would survive intact, as such fur in this state should be avoided.
- Pottery objects should ideally be unglazed, though a clear glaze on the interior only is acceptable for health and safety.
 - Coloured slip or glazes are generally not acceptable unless investigated on a case-by-case basis.
- Modern tattoos, varnished nails, obviously dyed hair, modern hairstyles and modern jewellery should not be visible to the public.
 - By convention within the society, wedding rings with settings might be turned inwards if removal is not desired. Many members chose to wear rings on a necklace under their clothing.
 - Earrings, plugs and tunnels should ideally be removed, where this is not possible the wearer should ensure a hood or headscarf is worn that covers the ears.
- Female Kaftans and so-called Hedeby or 'warriors coats' have been intentionally omitted from these guides, these garments are linked to specific portrayals only and should not be used without specific discussion with the FLAT.
- 'Eastern' style Kaftans worn by men, and the Conical hats extrapolated from the presence of what are interpreted 'tips' found with them in birka known as 'Birka style santa hats', 'Trader's hat', 'Birka style hat', or 'Rus/Rhos hat' are linked to specific portrayals only and should not be used without specific discussion with the FLAT. There is significant debate over their construction and as such should be carefully researched prior to their use.
- Overt modern socio-political and pop-culture references should be avoided in general clothing and equipment unless replicating a specific object
 - Exception (but still discouraged) an item of equipment used solely as part of a skit
 - Whilst the swastika is used in some period decoration, it is not acceptable as part of any society presentation (suggest it is converted to a simple cross or cross potent).
- Any representation of aboriginal North-American culture must be discussed with the FLAT in advance.

Clothing construction notes

	<i>Ideal</i>	<i>Acceptable</i>	<i>Permitted (with caveats)</i>	<i>Unacceptable</i>
Fibre types	<ul style="list-style-type: none"> • Pure wool • Pure linen 	<ul style="list-style-type: none"> • Cotton/linen blends • Wool blends (80% wool) 	<ul style="list-style-type: none"> • Linen/rayon or Linen/bamboo blends • Wool blends (50% wool) • Heavily fulled/felted wool (wool with an obscured weave) (s) 	<ul style="list-style-type: none"> • High % of synthetic / manmade fibers • Poly-cotton blends • Pure cotton⁹
Weaves¹⁰	<ul style="list-style-type: none"> • Tabby • Twill (specifically 1/2 twill, 2/2 broken, 2/2 broken diamond) 	<ul style="list-style-type: none"> • Other weaves found during the period from northern europe 		<ul style="list-style-type: none"> • Printed patterns
Construction	<ul style="list-style-type: none"> • Entirely hand-sewn clothing 			<ul style="list-style-type: none"> • Visible machine sewn garment hems¹¹
Colours	<ul style="list-style-type: none"> • Natural fibre shades (especially for linen) • Bleached wool/linen (very pale grey/brown or cream) • Colours matched directly to naturally dyed examples using provenance pigments (e.g. Woad, Madder, Weld) 	<ul style="list-style-type: none"> • Muted colours • Pale earth tones • Coloured linen (blue is the easiest colour with pale versions of the others) 	<ul style="list-style-type: none"> • Very deep dark colours (other than brown or grey) • Near black shades • Deep bright blues • Deeply coloured linen 	<ul style="list-style-type: none"> • Deep flat black shades
Decoration¹²	<ul style="list-style-type: none"> • Decorative stitching in the same fibre as the foundation fabric. 	<ul style="list-style-type: none"> • Decorative stitching in a different fibre as the foundation fabric¹³ 	<ul style="list-style-type: none"> • Side panels in different colour to body of garment (s) 	<ul style="list-style-type: none"> • Machine woven braid • Cotton embroidery floss

⁹ This was noted as discouraged [or what would now be permitted (with caveats)] in the original Gimli guide. On the advice of the group leader forum this has been moved to Unacceptable, however the FLAT provides a 2-year grace period for pure cotton garments made prior to 30 April 2017 to be replaced where this is the members only kit appropriate to that show's dateline, however cotton garments will not be appropriate for Advanced kit assessments.

¹⁰ See <http://www.medievaltextiles.org/lbj.html> for diagrams. Tabby is 'normal'/typical modern cloth, a 1/2 Twill is the weave of cloth used for most men's jeans

¹¹ Neck openings in particular are very visible to the public, facings and the reverse of hems have a tendency to sneak out so care and attention should be made here to ensure any modern stitching is not visible.

¹² Note, runic inscriptions in embroidery on a garment is not consistent with the evidence from the period. No new examples should be created effective March 2017.

¹³ Typically this should be silk on wool or linen.

	<ul style="list-style-type: none"> • Embroidery applied to removable panels/roundels • Decorative stitching to reinforce seams • Narrow tablet weave (< 1/2") 	<ul style="list-style-type: none"> • Embroidery applied directly to a garment • simple woven bands (this includes many forms of inkle braid, but those achievable on a rigid heddle) • Facings (Yoke (at neck) and cuffs) in different colour 	<ul style="list-style-type: none"> • Wide tablet weave (> 3/4") 	<ul style="list-style-type: none"> • Very wide tablet woven trim (> 1")
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Male portrayal clothing guidelines

	<i>Ideal</i>	<i>Acceptable</i>	<i>Permitted (with caveats)</i>	<i>Unacceptable</i>
Headwear	<ul style="list-style-type: none"> Bareheadedness 	<ul style="list-style-type: none"> Brimless skullcap (Nålebound or panels of woven wool) Pillbox style hat Hood 	<ul style="list-style-type: none"> Fur trimmed brimless skullcap (s) Straw hats of an appropriate C11th or earlier period design (low status only) Birka style conical hats (s) [part of a limited portrayal, discuss with FLAT before use] 	<ul style="list-style-type: none"> Hats with excessively wide (>2") fur trims (*)
Under tunic	<ul style="list-style-type: none"> No under-tunic Linen undertunic worn under wool overtunic Cuffs/neck/hem obscured by overtunic Viborg 'shirt' style 	<ul style="list-style-type: none"> Linen under-tunic worn under linen over-tunic Same cut as overtunic 		
Over tunic	<ul style="list-style-type: none"> Wool over-tunic Sleeves with loose upper arm, slightly longer than required & tight at forearm/wrist (with wrinkles) Skirt extending to the knee when belted (longer if culturally appropriate) Skirt widening due to inserted triangles/trapeziums 	<ul style="list-style-type: none"> Linen over-tunic Sleeves with a little (<1") looseness in the forearm Split front/back tunic (after 1000 AD) 	<ul style="list-style-type: none"> Skirts covering the mid-thigh Sleeves that are very loose at the forearm (> 1" hanging) Skirt widening caused by front/back panels being tapered. Split front/back tunic (before 1000 AD) (s) Birka style kaftan (s) [part of a limited portrayal, discuss with FLAT before use] 	<ul style="list-style-type: none"> Straight sleeves Skirts shorter than mid thigh Short sleeves Overtunic significantly shorter than under tunic
Leg coverings	<ul style="list-style-type: none"> Bare leggedness¹⁴ Wool trousers with leg fitted to calf (may include feet), loose at the waist. 	<ul style="list-style-type: none"> Trousers with drawstring waist Braies with belted or drawstring waist Trousers with slightly tapered leg & slightly loose at calf 	<ul style="list-style-type: none"> Trousers with straight leg and very loose at calf (s) 	<ul style="list-style-type: none"> Trousers baggy to just below knee with lace up or tight calf (sometimes called 'Rus Pants') Trousers with 'very' loose legs.

¹⁴ For practical purposes, tunic should be knee length when belted & braes or a breech-cloth recommended.

	<ul style="list-style-type: none"> Braies and Hose with leg fitted to calf (may include feet) Trousers with belt loops & belted waist Winnegas/Leg wraps 			
Cloak	<ul style="list-style-type: none"> Made from a single layer of wool Rectangular cloak pinned at shoulder Semi-circular cloak pinned or secured with ties at shoulder¹⁵ 	<ul style="list-style-type: none"> Made from wool and lined with the same or a contrasting colour Made from wool and lined and/or trimmed with fur (discuss specifics with the authenticity team). Pinned at the throat 	<ul style="list-style-type: none"> Made from or lined with Linen (s) 	<ul style="list-style-type: none"> Secured with buttons or non-period clasp.
Footwear	<ul style="list-style-type: none"> Bare footedness Authentically produced, hand sewn turn shoes Nålebound wool socks Trousers/hose with integral feet 	<ul style="list-style-type: none"> Machine sewn turn shoes. Secondary leather sole or small heel. 	<ul style="list-style-type: none"> Nailed secondary sole/heel (s) Gather/bag shoes (Lucas/Pampootie types) [low status only]¹⁶ Hobnails¹⁷ 	<ul style="list-style-type: none"> Moccasins, Gillies or other different culture/period 'primitive shoes'. Vibram/rubber soles. Antler toggles on shoes/boots (*)
Belt	<ul style="list-style-type: none"> Narrow (< ¾") Undecorated 	<ul style="list-style-type: none"> Wider (¾" – 1.5") Authentically coloured leather Belt plates or decorative studs based on specific period examples 		<ul style="list-style-type: none"> Wide (>1.5") Tooled Black Leather Plain rivets added solely for decoration Composite construction (thin layers sewn together with central stiffener like a modern belt)
Belt tip	<ul style="list-style-type: none"> Bone, Pewter, Copper-alloy fittings based on archaeological example 		<ul style="list-style-type: none"> Plain 'modern' D shaped copper-alloy buckles 	<ul style="list-style-type: none"> Decorated modern nickel/copper-alloy belt tips & loops

¹⁵ As per 'The New Minster Liber Vitae' illumination of Cnut (king of Denmark and England), Stowe MS 944 ff 6r7r

¹⁶ See <http://www.personal.utulsa.edu/~marc-carlson/shoe/SLIST2.HTM> for examples of these

¹⁷ These are not authentic, but are permitted as a safety consideration (see "Vikings vinland Authenticity Manual under 'Acceptable anachronisms' where the wearer deems them necessary (hobnails on hard-materials such as cobbles or concrete are far more slippery than flat soles). Please review your hobnails with the Health and Safety Theign as they can pose a danger to others.

	<ul style="list-style-type: none"> • No tip 			
Buckle	<ul style="list-style-type: none"> • Bone (with iron pin), Pewter, Copper-alloy or Silver fittings based on archaeological examples • Decorated mounting plate 	<ul style="list-style-type: none"> • No fittings (or carved bone tip), one end stitched in small loop and tied to close [low status only] 	<ul style="list-style-type: none"> • Simple modern D-shaped buckle in copper-alloy (s) 	<ul style="list-style-type: none"> • Nickel-silver buckles. • Modern designs, especially ornate 'western' style designs.
Pouch¹⁸	<ul style="list-style-type: none"> • No Pouch 	<ul style="list-style-type: none"> • Small, single suspension strap kidney shaped pouch with (optional) metal fittings, made from soft/flexible vegetable tanned leather with, flap closure • Drawstring round pouch, made of vegetable tanned leather or cloth and drawcord of same material (ideally worn under other layers) 		<ul style="list-style-type: none"> • Hard, box type pouch • Double suspension kidney shaped pouch • Multiple pouches
Jewellery¹⁹	<ul style="list-style-type: none"> • No jewellery • Cloak pin (silver, copper-alloy or bone) 	<ul style="list-style-type: none"> • Small brooch to fasten clothing if required. • Silver arm rings (high status item) • One finger ring with period decoration of either bronze or silver • One icon pendant (e.g. cross or thor's hammer) in bone, pewter, bronze or silver. 	<ul style="list-style-type: none"> • More than one ring • More than one icon pendant • More than 2 beads • Arm rings made from pewter or copper-alloy (s) 	<ul style="list-style-type: none"> • Society awards (ie Frehal axe) worn visibly (*) • Modern pendants/religious icons (e.g. neo-pagan 'thors hammer' styles). • Numerous pendants (No Viking Mr. T's) • Tumblechip amber pieces (amber from the period was always worked) • 'Feminine' Jewellery assemblies (trefoil brooches, more than 5 beads) • Animal teeth and tusk pendants (*)

¹⁸ Period pouches tend to be very small (not big enough for a cell phone and car keys). Rather than having a large pouch, a satchel or bag is preferred.

¹⁹ As with all other items, jewelry should be consistent with the wealth level of the portrayal

<p>Wargear</p>	<ul style="list-style-type: none"> • Round Shield • Spear • Steel spangenhelm with/without nasal • Low profile helm concealed under wool cap/hood • Riveted mail 	<ul style="list-style-type: none"> • C10th Swords • Hand axe • Danish/Broad-axe • Steel spangenhelm with ocular • Seax²⁰ 	<ul style="list-style-type: none"> • C9-11th sword types (e.g. brazil nut pommels) • Metal framed leather spangenhelm (s) • Single piece conical helmets (with or without nasal) [high status, only after 1000 AD] • Single edged sword • Langseax • Butted mail 	<ul style="list-style-type: none"> • Plate / composite armour • Lamellar/Scale armour • Splinted metal limb armour (*) • Composite sword fittings • Visible arm guards (*) • ‘Splinted’ metal limb armour (*) • Swords or axes suspended from a metal ring, a leather loop or stuck through the belt (*) • Square section butted mail (*)
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²⁰ A Seax (using the term to describe any knife big enough for warfare) are relatively uncommon in the archeological record, their role as ‘a mark of a free man’ often repeated by reenactors has little to no basis in the historical record (the unfree were probably restricted in owning weapons, but the idea that ‘everyone’ had one is just not borne out by the sources we draw from.

Female portrayal clothing guidelines

	<i>Ideal</i>	<i>Acceptable</i>	<i>Permitted (with caveats)</i>	<i>Unacceptable</i>
Headwear	<ul style="list-style-type: none"> • ‘Coppergate’ cap • Hood wimple (Christian) • veil/scarf pinned to undercap, fillet or hair • veil/scarf over hair and tied at nape of neck 		<ul style="list-style-type: none"> • No head-covering (if christian persona) • Straw hats of an appropriate C11th or earlier period design (low status only) • Brocaded tablet-weave or Woven fabric fillet [typically embroidered linen or silk] (high status item) 	<ul style="list-style-type: none"> • Solid metal fillet
Under dress	<ul style="list-style-type: none"> • Not visible under overdress • Linen or wool 	<ul style="list-style-type: none"> • No underdress • Neckline or sleeve cuffs just visible under over-dress. 	<ul style="list-style-type: none"> • Pleated (specialized) 	
Over dress	<ul style="list-style-type: none"> • Wool overdress with sleeves that taper to fitted at cuff • Longer than ankle-length (1" above ground works well) • No belt 	<ul style="list-style-type: none"> • Linen overdress • Belt made of simple textile (woven or same cloth as dress), self-tied, (optional pair of small fittings) 	<ul style="list-style-type: none"> • Bell sleeves (not frequently seen before 1050, primarily a continental fashion e.g. Norman) 	<ul style="list-style-type: none"> • Short sleeves²¹ • Dress short enough to expose calf (exceptions made for younger girls) • Dress short enough to expose the lower hem of the under dress.
Apron Dress	<ul style="list-style-type: none"> • No apron dress 	<ul style="list-style-type: none"> • Wool/linen apron dress [high status only], suspended by region appropriate brooches with narrow straps (with or without a band of tablet woven trim along the top edge) 	<ul style="list-style-type: none"> • Worn with a belt • Wide straps, or straps that the pin pierces to close (s) • Worn at shows with a dateline after 900 AD (s) 	<ul style="list-style-type: none"> • Worn without brooches • Worn at shows with a dateline after 950 AD. • Worn by girls/children
Cloaks	<ul style="list-style-type: none"> • Mantle (Christian portrayals) 	<ul style="list-style-type: none"> • Center closed wool cloaks (cold weather only) 	<ul style="list-style-type: none"> • Shoulder closed ‘Mens’ cloaks (cold weather only) 	

²¹ There is evidence supporting shorter loose sleeves as part of a christianised (primarily Carolingian), lower status portrayal. These may be considered acceptable as part of a very specific portrayal.

	<ul style="list-style-type: none"> • Wool shawls (Scandinavian portrayals) 			
Footwear	<ul style="list-style-type: none"> • Bare footedness • Authentically produced, hand sewn turn shoes • Nålebound wool socks • Short footed hose 	<ul style="list-style-type: none"> • Machine sewn turn shoes. • Secondary leather sole or small heel. 	<ul style="list-style-type: none"> • Nailed secondary sole/heel (s) • Gather/bag shoes (Lucas/Pampootie types) [low status only]²² • Hobnails²³ 	<ul style="list-style-type: none"> • Moccasins, Gillies or other different culture/period 'primitive shoes'. • Vibram/rubber soles. • Antler toggles on shoes/boots (*)
Jewellery	<ul style="list-style-type: none"> • Cloak pin if required • Small brooch(s) to fasten clothing as required. 	<ul style="list-style-type: none"> • One finger ring with period decoration. • One icon pendant (e.g. cross or thor's hammer) 	<ul style="list-style-type: none"> • Jewellery or accessories hanging from the belt. • Multiple strands of beads between oval brooches²⁴ (limited to very High Status only, not required in even these cases). 	<ul style="list-style-type: none"> • Society awards (e.g. Frihal axe) worn visibly (*) • Modern pendants/religious icons (e.g. neo-pagan 'thor's hammer' styles). • Tumblechip amber pieces (amber from the period was always worked)

²² See <http://www.personal.utulsa.edu/~marc-carlson/shoe/SLIST2.HTM> for examples of these

²³ These are not authentic, but are permitted as a safety consideration (see "Vikings vinland Authenticity Manual under 'Acceptable anachronisms' where the wearer deems them necessary (hobnails on hard-materials such as cobbles or concrete are far more slippery than flat soles). Please review your hobnails with the Health and Safety Theign as they can pose a danger to others.

²⁴ Especially where those beads are not all direct copies of period examples.

Camp equipment guidelines

	<i>Ideal</i>	<i>Acceptable</i>	<i>Permitted (with caveats)</i>	<i>Unacceptable</i>
Tents	<ul style="list-style-type: none"> Wool or linen in 'Natural' colours (Cream, Mid-Light Grey, Light Brown) or coloured with Red Ochre End opening A-Frame (i.e. Gokstad or Oseberg) End opening Geteld "Sail" awning or other 'improvised' shelter 	<ul style="list-style-type: none"> Side-opening Geteld Cotton canvas 	<ul style="list-style-type: none"> Visible brass eyelets (s) Multi-coloured (striped) Panels (s) Other 'inexpensive' period achievable colours (e.g. yellows, dull greens) 	<ul style="list-style-type: none"> 'Princely or very high status colours Synthetic/man-made fibers Unnatural (overly bright) or neon colors Medieval pavilion or Yurts
Tent pegs	<ul style="list-style-type: none"> Wooden pegs 	<ul style="list-style-type: none"> Black iron forged stakes 		<ul style="list-style-type: none"> Plastic pegs Galvanized or bright steel pegs/nails Nail & washer²⁵
Ropes	<ul style="list-style-type: none"> Hemp/Flax or Leather based Bast fibre twisted cordage 		<ul style="list-style-type: none"> Sisal and other natural fibers 	<ul style="list-style-type: none"> Nylon or other synthetic fibers
Fires / Fireboxes	<ul style="list-style-type: none"> Flipped turfs Metal fireboxes based on period depictions 	<ul style="list-style-type: none"> Wooden fireboxes made from roughly worked hewn wood.²⁶ 	<ul style="list-style-type: none"> Wooden fireboxes with long legs or integral cooking frames. 	<ul style="list-style-type: none"> Pit fires, charcoal grills

²⁵ This was noted as discouraged [what would now be *permitted (with caveats)*] in the original Gimli guide. On the advice of the group leader forum this has been moved directly to Unacceptable at this time, however the FLAT will not enforce this rule until the beginning of the 2018 show season (April 30, 2018) in order to permit those currently using nail & washer to secure their tent during public hours sufficient time to acquire a more appropriate stake/peg.

²⁶ A wooden object being used to surround a fire is an accepted anachronism recognising that flipping turfs may not be appropriate/possible on many sites and recognising that metal boxes (that we have some evidence to support) may be excessively expensive for many groups to acquire and would not be common in the period. In such cases it would be ideal that such a box appear to have been made roughly on-site and improvised rather than designed to be re-used and transported (as clearly any wooden cooking equipment would have a very limited lifespan in real use).

Tables	<ul style="list-style-type: none"> • Round tenon legs fitting directly into table-top 	<ul style="list-style-type: none"> • Trestle construction 	<ul style="list-style-type: none"> • Board and peg construction 	<ul style="list-style-type: none"> • Folding 'tray' tables
Benches, stools	<ul style="list-style-type: none"> • Three or four legged "milking stool" construction • Benches with 2 or 3 legs at either end 	<ul style="list-style-type: none"> • Dublin style mortice and tennon construction benches • Backed chairs (where the normal user requires lumbar support as they were probably quite uncommon) 		<ul style="list-style-type: none"> • Stargazer chairs • modern chairs covered with sisal/blankets
Chests	<ul style="list-style-type: none"> • Mastermyr and Gokstad chests (with lockplates or period padlocks) • Reliquaries & small coffer style chests (with lockplates) 	Mastermyr, Gokstad chests, small coffers without lockplates/padlocks	<ul style="list-style-type: none"> • Round topped chests (as per examples from Birka), care should be taken to make these distinct from 'pirate' type chests • Chests with handles (s) 	<ul style="list-style-type: none"> • Chests with rope handles. • Chests with decorative studs or decorative metal banding (unless a direct copy of a period example)
Stave built vessels (barrels/buckets)	<ul style="list-style-type: none"> • Barrels, firkins, lidded buckets with wooden banding. 	<ul style="list-style-type: none"> • Barrels, firkins, lidded buckets with copper or iron banding (galvanization removed if previously present). 	<ul style="list-style-type: none"> • Barrels, firkins, lidded buckets with galvanised banding that has disguised with paint (either a period appropriate colour, or realistic iron/copper paint) (s) 	<ul style="list-style-type: none"> • Barrels with aluminium, tin or stainless steel bands.
Baskets	<ul style="list-style-type: none"> • Round or ovoid baskets with solid base made from willow or hazel wands with bark on. • Large baskets with no handle. • Baskets with a single handle. 	<ul style="list-style-type: none"> • Baskets without a solid base or bark removed. • Small baskets made from reeds/straw. • Baskets with 2 handles 		<ul style="list-style-type: none"> • Wicker baskets dyed other colours, split willow or not willow. • Baskets that resemble bassinets, laundry hampers or other modern shapes. • Square baskets²⁷ • Baskets with handles set into the side (under the rim) or reinforced with metal rods/wire
Cups	<ul style="list-style-type: none"> • Turned wooden cups • Pottery cups 	<ul style="list-style-type: none"> • Glass trumpets and Birka tumblers [high status] • Decorated drinking horns (e.g. with metallic mounts) 	<ul style="list-style-type: none"> • Undecorated drinking horns 	<ul style="list-style-type: none"> • Claw beakers and metal stands for trumpets • Wooden goblets

²⁷ as these tend to look like they were bought from IKEA even if handmade

<p>Eating Utensils</p>	<ul style="list-style-type: none"> • Bone or Wooden spoons • Iron sharp knives (with wood, horn or polished antler or bone handle) 	<ul style="list-style-type: none"> • Iron meat hooks 	<ul style="list-style-type: none"> • Knives with tang formed into handle. (s) • Small horn spoons (s) 	<ul style="list-style-type: none"> • Eating forks • Obvious mass-produced wooden spoons • Modern knives • Knives with 'scale' handles (plates of material riveted to either side of a wide tang forming the handle) • Horn bowls and large spoons²⁸
<p>Bowls</p>	<ul style="list-style-type: none"> • Wooden bowls without feet. 	<ul style="list-style-type: none"> • Footed wooden bowls that do not have modern chuck mount mark. 	<ul style="list-style-type: none"> • Oblong troughs (as personal bowls) 	<ul style="list-style-type: none"> • Exotic African or South American hardwoods, sectioned or blocked construction. • Modern high gloss finishes²⁹
<p>Cooking Equipment</p>	<ul style="list-style-type: none"> • Pottery vessels • Metal (iron or copper-alloy) cauldrons with riveted construction • Forged iron tripods • 'ad-hoc'/temporary tripods made from wood. 		<ul style="list-style-type: none"> • Metal cauldrons with simulated riveted construction • Tripods clearly made using only modern techniques (e.g. simple cold-formed, undecorated regular-sized bar-stock) (s) 	<ul style="list-style-type: none"> • Cast iron cookware

²⁸ See Vikings Society - unacceptable items May 2015

²⁹ Removing a high gloss finish from wood is very simple, a few minutes with sandpaper will typically dull the finish sufficiently.